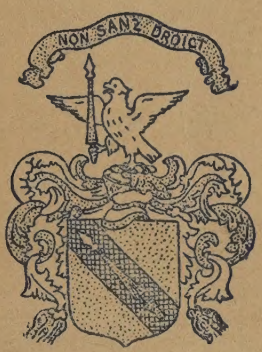
January, 1934 Vol. IX, No. 1

The Shakespeare Association Bulletin



Annual Bibliography of Shakespeariana for 1933

Parentheses in Shakespeare

Necessity, of Matter Beggared

Published by

The Shakespeare Association of America, Inc.

808 West End Avenue, New York, N. Y.

The Shakespeare Association of America, Inc.

Incorporated 1923

Headquarters: 808 WEST END AVENUE
New York

The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service, whether on the stage or in the schoolroom, in club or in university. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his works, whether scholarly, educational, or theatrical.

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Published quarterly, in January, April, July, and October, by The Shakespeare Association of America, Inc., 808 West End Avenue, New York.

Subscription rate, $2.00 per year, postpaid. Single copies, fifty cents.

Membership in the Association includes annual subscription.

All correspondence relating to the conduct of the BULLETIN should be addressed to the Editor, c/o Cosmos Club, Washington, D. C.

Other matters relating to the work of the Association should be referred to the Secretary *pro tem*, Dr. Samuel A. Tannenbaum, 808 West End Avenue, New York.

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SHAKSPERE AND HIS CONTEMPORARIES
in the Literature of 1933

A Classified Bibliography

By SAMUEL A. TANNENBAUM

The following bibliography is a continuation of that published in this BULLETIN in January, 1933, and agrees with it in listing Shakspere's more important predeceesors, contemporaries and successors under their own names. Perfunctory notices of books, blurbs, and reviews which contribute nothing new, have not been listed here. The names of women have been distinguished by putting a colon (instead of a period) after the initial letter of the baptismal name. (All writers of books and essays ought to be required to give their names in full.) The abbreviations employed herein, and what they stand for, follow:

A	— Anglia (Halle).
AM	— Atlantic Monthly (Boston, Mass.).
Archiv	— Archiv f. das Studium der neueren Sprachen (Braunschweig).
B	— Bulletin.
Bei	— Beiblatt zur Anglia.
bib.	— bibliography.
BJ	— Bookman's Journal (Boston).
BJR	— Bulletin of the John Rylands Library (Manchester).
Bk	— Bookman (N. Y.).
BM	— Blackwood's Magazine (Edinburgh).
Books	— Books, N. Y. Herald-Tribune.
C	— Century.
CLF	— Chronique des Lettres Françaises (Paris).
Col UP	— Columbia Univ. Press (N. Y.).
CM	— Cornhill Magazine (London).
CR	— Contemporary Review.
Cri	— Criterion.
CUP	— Cambridge University Press.
CW	— Catholic World (N. Y.).
Diss.	— Dissertation.
DM	— The Dublin Magazine.
DNS	— Die neueren Sprachen.
DR	— Dublin Review.
EdR	— Edinburgh Review.
EJ	— English Journal.
ER	— English Review (London).
ES	— English Studies (Amsterdam).
ESn	— Englische Studien (Leipzig).
Eu	— Euphorion (Stuttgart).
FR	— Fortnightly Review.
GR	— Germanic Review (N. Y.).
GRM	— Germanisch - Romanische Monatsschrift (Heidelberg).
HJ	— Hibbert Journal.
HUP	— Harvard University Press (Cambridge, Mass.).

IS —Irish Statesman (Dublin).
J —Journal.
Jb —Jahrbuch.
JEGP —Journal of English and Germanic Philology (Urbana, Ill.)
JQR —Jewish Quarterly Review (London).
LA —Living Age (Concord, N. H.).
LG —Literary Guide (London).
LD —Literary Digest (N. Y.).
LL —Life and Letters (London).
Ln —London.
LnM —London Mercury.
LQR —London Quarterly Review.
M —Magazine.
MC —Monthly Criterion.
MG —Manchester Guardian.
MGW —Manchester Guardian Weekly.
MLJ —Modern Language Journal (Menasha, Wis.)
MLN —Modern Language Notes (Baltimore, Md.).
MLR —Modern Language Review (Cambridge, Mass.).
Mo —Monthly.
MSR —Malone Society Reprints (London).
NA —New Adelphi (London).
NAR —North American Review (Concord, N. H.).
NC —New Criterion (London).
Neo —Neophilologus (Groningen, Den Haag).
NlR —National Review (London).
NM —Neophilologische Mittheilungen.
NQ —Notes and Queries (London).
NR —New Republic (N. Y.).
NRF —Nouvelle Revue Française (Paris).
NSN —New Statesman and Nation (London).
NuA —Nuova Antologia (Rome).
NW —Der neue weg.
NY —New York, N. Y.
N&A —Nation and Athenaeum (London).
OUP —Oxford University Press, American Branch, N. Y. City.
P —Press.
PMLA —Publications of the Modern Language Ass'n of America (Baltimore, Md.).
p.p. —privately printed.
PQ —Philological Quarterly (Iowa City, Ia.).
PR —Poetry Review (N. Y.).
Q —Quarterly.
QJ —Quarterly Journal of the University of North Dakota.
QQ —Queen's Quarterly (Kingston, Ont.).
QR —Quarterly Review (New York).
R —Review, Revue.
RAA —Revue Anglo-Américaine (Paris).
RC —Revue Critique (Paris).
RCC —Revue des Cours et Conférences (Paris).
RES —Review of English Studies (London).
RF —La Revue de France (Paris).
RH —La Revue Hebdomodaire.
RHLF —Revue d'histoire litteraire de la France (Paris).
RLC —Revue de litterature comparée (Paris).
RM —La Revue Mondiale (Paris).
S —Shakespeare, Shakspere.
SAB —Shakespeare Association Bulletin, N. Y.
SAH —Stratford-on-Avon Herald.
Studies in English, Austin, Tex.
ShP —Shakespeare Pictorial (Stratford-on-Avon).
SJ —Shakespeare Jahrbuch (Leipzig).

Sn —Shakespearean, Shaksperian.
SP —Studies in Philology (Chapel Hill, N. C.).
SR —Saturday Review (London).
SRL —Saturday Review of Literature (N. Y.).
SS —Scandinavian Studies and Notes (Menasha, Wis.).
TAM —Theatre Arts Monthly (N. Y.).
TBR —Times Book Review (N. Y.).
TLS —Times Literary Supplement (London).
TM —Theatre Magazine (N. Y.).
U —University
UCC —University of California Chronicle (Berkeley, Cal.).
UP —University Press.
VQR —Virginia Quarterly Review.
WER —Week-End Review (London).
YR —Yale Review (New Haven, Conn.).
YUP —Yale Univ. Press (New Haven, Conn.).
YW —Year's Work in English Studies.
Z —Zeitschrift für.
ZAAK —Zeitschr. f. Aesthetik (Stuttgart).
ZFEU —Zeitschrift f. französischen u. englischen Unterricht (Berlin).
Ztbl —Zentralblatt.

The titles of books and pamphlets are printed in italics. Where no year is mentioned, unless the letters "n.d." or a query mark caution to the contrary, "1933" is to be understood. Reviews of books are listed (unnumbered), wihout title, immediately after the books themselves. The titles of essays are not invariably those given by the authors, but such as make it clear what the essays deal with. Departures from the original are usually printed in square brackets.

A name- and title-index, will be published in the April issue of the BULLETIN.

The compiler's best thanks are due to a few friends and to publishers who have assisted him, in one way or another, in the preparation of this bibliography.

ABSTRACTS

6488. *Stories of S's Popular Comedies* [in verse].—J. La Barra.—Portland, Ore.: Metropolitan P, pp. 70, $1.25.

6488a. *Twenty beautiful Stories from S. (A home study course.)* Retold by E. Nesbit.—E. T. Roe, ed. (Ill. by M. Behn.)—Chicago: D. E. Cunningham, pp. 317; $3.75.

6488b. *All S's Tales.*—W. Stokes. (Il. by M. L. Kirk.)—Stokes, 1932, $1.50.

See 6745a, 6745b.

ACTING, ACTORS

6489. *My Theatre Talks.*—J. Agate.—Ln: A Barker, 5s.

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6491. Jas. Hill, [Elizabethan] player.—R. B. Sharpe.—MLN, 48: 99-100, Feb.

6492. *Thos. Betterton.*—R. W. Lowe.—NY: Longmans, Green & Co., pp. 196.

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6498. S's company.—K. G. Pfeiffer.—TLS, p. 921, Dec. 28.

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6501.—*S: Bernhardt.*—G. G. Geller. (E. S. G. Potter, tr.).—Ln: Duckworth, pp. 272, il., 12s. 6d.—TLS, p. 474, July 13.

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6503. *The Autobiography of Sir John Martin Harvey.*—Ln: Sampson, Low, pp. xix., 563; 12s. 6d.—TLS, pp. 657-8, Oct. 5.

6504. *S: Bernhardt.*—M. Baring.—Ln: P. Davies, pp. 162, 5s.

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See 6603, 6745.

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See 6603.

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BEAUMONT and FLETCHER

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6528. Notes toward dating Fletcher's *Wit without Money.*—B. Maxwell.—PQ, 12: 327-38, Oct.

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See 6612, 6770, 6806, 6807.

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6549. *We'll Shift our Ground.*—E. Blunden, S: Norman. (From *Hamlet,* I, v. 156.)

6550. *Put Out the Light.*—E: L. White. (From *Othello,* V, ii, 9.)

6551. *Hot Ice.*—R. J. Casey. (From *Midsummer Night's Dream,* II, i, 59.)

6552. *A Ministering Angel.*—E: A. Rowlands. (From *Hamlet,* V, i, 263.)

6553. *Both Your Houses.*—M. Anderson. (From *Romeo and Juliet,* III, i, 102.)

6554. *Full Circle.*—J. Collier. (From *King Lear,* V, iii, 174.)

6555. *Point to Point.*—M. J. Farrell. (From *All's Well,* III, i, 1.)

6556. *Outrageous Fortune.*—P: Wentworth. (From *Hamlet,* III, i, 58.)

6557. *This Above All.*—M. P. Shiel. (From *Hamlet,* I, iii, 78.)

6558. *O Brave New World.*—A. Huxley. (From *The Tempest,* V, i, 183.)

6559. *The Sound and Fury.*—W. Faulkner. (From *Macbeth,* V, v, 27.)

6560. *Chaos Is Come Again.*—C. Houghton. (From *Othello,* III, iii, 92.)

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6562. *Sea-Change.*—K: Vincent. (From *The Tempest,* I, ii, 400.

6563. *The Rest Is Silence.*—C. and M. Scharten-Antink. (J. M. Wilson, tr.) (From *Hamlet,* V, iv, 365.)

6564. *The Stricken Deer.*—L. D. Cecil. (From *Hamlet,* III, ii, 262.)

6565. *This Petty Pace.*—B. Pinkerton. (From *Macbeth,* V, v, 20.)

6566. *Cry Havoc.*—B. Nichols. (From *Julius Caesar,* III, i, 273.)

6567. *To Be or Not To Be.*—L. I. Dublin. (From *Hamlet,* III, i, 56.)

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6569. *Sleep No More.*—F: Ryerson, C. Clements. (From *Macbeth,* II, ii, 35.)

6570. *To Dream Again.*—J. Fisher. (From *The Tempest,* III, ii, 152.)

6571. *Mingled Yarn.*—W. M. John. (From *All's Well,* IV, iii, 84.)

6572. *Better Angel.*—R. Meeker. (From *Sonnet 144,* l. 3.)

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6574. *It Was the Nightingale.*—F. M. Ford. (From *Romeo and Juliet,* III, v. 2.

6575. *The Bird of Dawning.*—J. Masefield. (From *Hamlet,* I, i, 160.)

6576. *No Gentleman.*—W: Scott. (From *Taming of the Shrew,* II, i, 223.)

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6578. *Through Nature to Eternity.*—P: E. Spalding. (From *Hamlet,* I, ii, 73.)

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See 6535, 6536.

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See 6522, 6880.

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7130. New Spenser allusions.—PMLA, 48: 623-6, June.

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Parentheses in Shakespeare

By ASHLEY H. THORNDIKE

FOR the past two decades, the punctuation of the Shakespearian Quartos and Folio has been the subject of a discussion more speculative than informing. This began with Mr. Percy Simpson's attempt[1] to discover in the Folio a 'metrical system peculiarly characteristic of Shakespeare. His theory was enthusiastically adopted and amplified by Professor Dover Wilson and used as the basis for a scheme of dots and dashes with which he decorates the text of the Cambridge University edition of the plays. Such fanciful interpretations were sensibly reviewed by the late R. M. Alden,[2] and what little is left of them has been decently interred by Sir Edmund Chambers.[3] It is obvious now, as it was twenty years ago, that the printers of the Folio did not closely follow any consistent system and that there is no sharp opposition between a "metrical" or "dramatic" and a logical or grammatical method of using commas and colons.

Mr. Simpson's essay, however, had the happy effect of stimulating that renewed examination of Shakespeare's texts which has resulted in so much inquiry into Elizabethan spelling, punctuation, handwriting and typography, into the details of the printing shop and of the playhouse. Much of this ingenious and laborious research has been inspired by the hope that we may work back from the printed page to a reconstruction of something very close to Shakespeare's own manuscript. Perhaps some progress has been made in this direction; at least new hopes are being constantly excited. We need not believe that all of Shakespeare's manuscripts were destroyed in the Globe fire; nor, on the other hand, need we place much weight on the theory that each of his manuscripts led a long life in the playhouse, amended, enlarged, and condensed but still retaining a discoverable integrity through the vicissitudes of many seasons. We may shun speculative generalizations and yet feel a renewed curiosity about the plays first printed in the Folio and hope that we may be able to prove that certain of them were printed from Shakespeare's autograph. In testing the origin of a text the primary indication of an autograph source is to be found in its correctness in sense, meter, line division, marking of elisions, etc., but in addition some attention has been paid to

[1] *Shakespearian Punctuation* (1911).
[2] "The Punctuation of Shakespeare's Printers," 1924, *P.M.L.A.*, XXXIX, 557ff.
[3] *William Shakespeare*, Vol. I, 190 ff. See also Dr. Tannenbaum's *The Handwriting of the Renaissance*, pp. 148-52.

punctuation, contractions, peculiar spellings and of course to the indication of handwriting from textual errors.

I confess myself a little sceptical of our ability to gather convincing evidence of individual handwriting through errors, but I have been interested in the attempts to use colloquial contractions, such variants in common words as 'me' and 'mee' and similar peculiarities to determine the writer of the copy. If an author or a transcriber has persistent mannerisms in any of these matters, we should be able to mark him. Dr. Tannenbaum's study of the author's manuscript and the several transcripts of Middleton's *Game at Chess*[4] was especially suggestive; and while meditating on tests applicable to the printed page that might disclose habits of penmanship, it occurred to me that something might be done with the marks of parenthesis.

These occur in varying numbers in the plays of the Folio, but no one has ever counted them, although certain peculiarities, such as the large number of *The Winter's Tale,* have been noted; and one or two instances have stirred Professor Wilson[5] to ecstasy. My hope was to find sufficient differences in the manuscripts used as copy. And there was the alluring possibility of getting closer to Shakespeare through these marks of the pen. My examination shows striking differences in number but only few and indecisive variations in usage. The marks are used to inclose vocatives such as 'sir,' 'my lord,' 'my lady,' etc., and also to inclose phrases and clauses in some sort of apposition. Sometimes a single mark occurs (not counted in my census), the second having presumably been omitted by error. The parentheses may run to several lines, and occasionally there is a parenthesis within a parenthesis. Only rarely are the marks clearly in error. The parentheses might often indicate a change of inflection and might have been used 'metrically' or 'dramatically' as directions to the actors in speaking,[6] but their use for vocatives, especially at the ends of lines, would have been superfluous even for immature actors and seems to have been merely conventional. In general the marks are used logically or grammatically to separate extraneous matter from the main sentence; and they are sometimes used in stage directions where they would not guide the actor's voice. Even when used most abundantly, as in *The Winter's Tale,* the marks

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[4]*Shaksperian Scraps* (1933).

[5]In *Hamlet,* Q_2, I. ii, 254, "(in armes)" he feels that "the brackets simply vibrate with the tones of mystery and amazement." And in Q,'s "(My tables) meet it is I set it down," he discerns "a wild hysterical chuckle." The best account of parentheses is in Sir Edmund Chambers' *William Shakespeare,* I, 196 ff.

are not used consistently even for all vocatives; and plays with only a few parentheses do not differ noticeably in usage from those with many.

The variation in number is, however, extraordinary, as appears from this list of the plays in the Folio not printed from quartos. The first column gives the numbers of parentheses; the second, the number of pages without any parentheses.

2 Henry IV	259	0	*1 Henry VI*	41	10
Winter's Tale	369	0	*Timon*	33	5
Merry Wives	219	0	*King John*	39	7
Cymbeline	158	1	*Henry V*	39	10
Othello	138	3	*As You Like It*	32	5
Two Gentlemen	129	0	*Twelfth Night*	32	6
Henry VIII	117	0	*Julius Caesar*	32	6
Tempest	97	1	*Lear*	30	12
Measure for Measure	73	5	*Macbeth*	26	7
Coriolanus	59	5	*Taming of the Shrew*	19	12
Troilus	51	11	*2 Henry VI*	16	18
3 Henry VI	45	9	*Comedy of Errors*	15	11
Antony and Cleopatra	45	6	*All's Well*	13	14
Hamlet	43	14			

It is obvious that these differences in quantity do not depend mainly on the date of a play, or the position in the Folio, or on the parenthetical nature of the style. Compare, for example, *3 Henry VI* with *2 Henry VI, Two Gentlemen of Verona* with *The Comedy of Errors, Othello* with *Macbeth.* Though there is undoubtedly more opportunity for marks inclosing phrases and clauses in some of the later plays, such as *Cymbeline* and *The Winter's Tale,* this does not explain why *Two Gentlemen* and *The Merry Wives* are among the most heavily marked. In a few cases the numbers have a special interest. They give further evidence that *2 Henry IV* was not printed from the Quarto, which has only 54 marks, 39 of which are retained in the Folio's 259. In the case of *Troilus and Cressida,* the Quarto has 34 marks (excluding 3 in the address to the reader), of which 18 are retained in Folio, which omits 15 and adds or changes 33. The parentheses do not distinguish the two authors of *Henry VIII,* although their use of "em" and "them" is preserved

[6]The plays in the Beaumont and Fletcher Folio of 1647 (all printed for the first time) shows a similar variation in the use of parentheses. *The Coxcomb,* for example, has only 3, *The Spanish Curate* over 230. This Folio merits more attention than it has received from students of Shakespeare's text. It too presented "the perfect full Originalls, without the least mutilation;" it described Fletcher's manuscripts as "free from interlining;" it contained some texts certainly not in the author's handwriting and others that might be, some texts with indications of much use in the playhouse and others without any such indications. As for punctuation, it employs the dash more frequently than the Shakespeare Folio; and the last play (*Four Plays in One*) begins verse lines with minuscules.

This would indicate that the excellent text was in the handwriting of one person. It should be added that although the other plays with excessive numbers of parentheses have many vocatives, *Henry VIII* marks only a few. In certain plays the distribution of parentheses is uneven, notably in *1 Henry VI,* where 14 of the 37 marks occur on a single page (110) and in *Troilus and Cressida,* where there are no marks on the last six pages. But in general the distribution is fairly even in each play, as a comparison of the second column with the first might indicate. The plays divide themselves conveniently into groups: the first seven may be said to use the parenthesis excessively;[7] *The Tempest* and *Measure for Measure* show a medium use; the remaining eighteen are normal, although the last four may be considered a sub-normal group.

Who was responsible for these marks, particularly for their excessive use? Was it Shakespeare? One does not readily attribute such meticulous and pedantic punctuation to him. Still it could be urged that in moments of spiritual depression or of artistic hesitation for a word, unwilling to sully his reputation by blotting a line, he might amuse himself by scoring his sheet with these inclosing curves. But we have definite evidence which exonerates him from a habitual addiction to brackets. It is improbable that any of the seven plays highest on the list were printed directly from his autograph. We know that while the Folio was printing, the "book" of *The Winter's Tale* was lost, and another copy had to be procured, presumably a transcription. *Henry VIII,* as we have seen, can scarcely have been in either Shakespeare's or Fletcher's hand. *Merry Wives* is a bad text, possibly several removes from Shakespeare's autograph. The Second Part of *Henry IV* differs in details from the Quarto, which is likely to be closer than it to Shakespeare. Indeed, no one of the good Quartos, presumably the closest of all texts to Shakespeare's MS., has many parentheses.

Was the excessive use of these marks due to the printers? Undoubtedly a certain variation in their use might arise from compositor or proof-reader; but *a priori* one would not expect printers to indulge wildly in these thin and troublesome type-forms. Moreover, we have no reason to suppose that the printers would adopt different practices in each part of the Folio from another part. More definite evidence that they were not responsible for adding the marks to their copy may be had by a comparison of the Q and F texts of those plays in the F which were probably printed from Qq.

[7] I think that this is true of *Henry VIII,* with few vocatives, and of the *Two Gentlemen of Verona,* a short play with an involved style, as well as of the others, although *The Winter's Tale* is in a class by itself.

Midsummer Night's Dream, Q_1 (1600), has 46 marks of parenthesis; F, printed from Q_2, omits two single marks but otherwise is the same as Q_1. *Love's Labours Lost,* Q. (1598) has 47 m.p.; F omits 3, 44. *Much Ado,* Q (1600), has 21; F adds 2 on the first page, 23. *Merchant of Venice,* Q_1 (1600), has 17; F omits 5, adds 2, 14. *Titus Andronicus,* Q_2 (1600), has 12; F, printed from Q_3, adds 3 in a scene not in Qq. and 4 elsewhere, 19. In these five cases the printers have made very slight changes. In two others the changes are greater. *I Henry IV,* Q_1, has 15; through various reprintings, 17 have been added, 6 on one page; F 32. *Romeo and Juliet,* Q_2 has 8; F, printed from Q_3, omits 1, adds 7 (6 on the last page), 14. In the two remaining cases the changes are much greater, but the F is following other versions than the Qq. *Richard III,* Q_1, has 20 m.p., while F has 73. I have not examined the various editions Q_2 to Q_6, but F differs from them so much that alteration from a MS. source is generally supposed. *Richard II,* Q_5 (1615), has 44 m.p.; F omits 16 and adds 45, totalling 73. Here again F is not closely based on Q_5 but on a copy collated with other Qq. or MSS.

The printers seem to follow copy closely in the case of parentheses, and large additions in F seem due to alteration in copy, not to the printer's fancy. When Q and F are certainly from independent sources, there is no agreement in the marks of parenthesis. *Hamlet,* Q_2, has 13 m.p., of which only 2 appear in F. *Hamlet* F has 40 m.p., of which only 2 are in Q. Q_1 (reported) has 5, none of which are in Q_2, 2 in F.

Let us return to the seven plays in the Folio with excessive marks of parenthesis. If these are not due to author or to printer, who is responsible? Were they added to a stage MS. by revisers, or were they introduced into a first copy by a transcriber? The seven plays are not identical with those on which Sir Edmund Chambers busies his 'bookkeeper' nor with those on which Professor Wilson employs his assembler, but those functionaries were capable of almost anything. The bookkeeper first comes to our notice ten years after the Folio was published, and he is then engaged in purging a play of oaths and ribaldry to suit the censor, but Chambers identifies him with the prompter (book-holder) and stage-manager and adds to his functions those of revising plays, and even of reporting plays for surreptitious editions. If, however, he did much revising, particularly if he strewed parenthesis marks very thickly, a fresh copy would be needed. Perhaps the bookkeeper was also a transcriber. Sir Edmund Chambers is dubious about 'assembling' but if any had to be done,

doubtless his book-keeper would be at hand. Assembling, indeed, requires almost superhuman gifts. First we must suppose that the book of the play is lost but the plot and the parts for actors remain. Then, starting with the plot, the assembler fills in the dialogue bit by bit from the parts, utilizing the combined methods of cross-word and jig-saw puzzles. I do not believe that it was ever done, but if it was, surely the task would require a clean copy and the services of a transcriber.

One other possible source of the excessive parentheses might be a reviser preparing certain plays for the press. The King's Company was a going concern when the Folio was printed; and when it sent the MSS to the printers, it may have needed to keep the books of at least a few plays in the play-house. Dr. Greg has suggested that the text of *Merry Wives* might have been prepared for the press by a transcriber.[8]

The great body of play books in possession of the company, whether in quarto or in MS., appear to have received little or no alterations in the matter of parentheses. Whatever was added or deleted in preparation for stage performances, no one bothered with those marks. Seven plays, however, have received excessive doses of parenthesis marks, and I think we must credit these to transcribers. In fact, no one of these texts offers any indubitable evidence of Shakespeare's autograph, and at least four of them can be shown to be transcriptions on other grounds than their parentheses. One might suppose that a professional penman would take more delight than a compositor in the use of brackets, and one might even suspect that the brackets in *The Winter's Tale* were used as calligraphic ornaments. Dr. Tannenbaum has kindly furnished me with evidence of one transcriber's use of parentheses. In Middleton's own MS of *A Game at Chess,* 53 marks of parentheses occur; in the transcript now in the possession of Dr. Rosenbach, the scribe omitted 7 and added 38, not counting a few additional 'Sirs.'

Three of our seven plays have another peculiarity in common, in addition to their excessive parentheses. In *The Two Gentlemen of Verona* and *The Merry Wives of Windsor,* the names of the characters for each scene are grouped in an initial entry and no special entrances or exits are marked; *The Winter's Tale* has a similar arrangement but with variations. Efforts to explain these as assembled texts are quite unconvincing; they are apparently

[8] *Shakespeare's 'Merry Wives of Windsor'* (1910).

transcripts, possibly by the same copyist. In fact the only other case I know of in which the entries are massed in this fashion is in a trancript of *A Game at Chess,* one of those made by Ralph Crane. Here, as Dr. Tannenbaum has noted, no 'Enter' precedes the list of characters; but colons are used for separating groups, as in *The Winter's Tale.* I suggest that in addition to the hypothetical revisers, reporters, assemblers, book-keepers and minor poets who are charged with corrupting Shakespeare's text, we must add one or two parenthetical transcribers.[9]

With *The Tempest* and *Measure for Measure,* the two plays without quartos which have a large but not excessive number of parenthesis marks, we may join *Richard II* and *Richard III,* in which the large number of marks added to the quartos supports the theory of collation with play-house manuscripts. The evidence of the parentheses in those four plays seems on the side of transcripts but, of course, here as elsewhere, it is not decisive in itself and must be taken in consideration with other data. There remain eighteen plays first printed in the Folio and five reprinted from quartos where the parenthesis marks are normal. So far as my examination of the marks goes, they have no story to tell; the plays may have been from transcripts or autographs.

I cannot but regret that my investigation discloses transcripts rather than Shakespeare's autographs. But perhaps these parentheses may serve as aids to more fruitful inquiries than mine, or at least as tests and correctives of speculative excursion into the problems of the text.

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[9] *Cf.* R. C. Rhodes, *Shakespeare's First Folio.* E. K. Chambers, *William Shakespeare,* I, 153 ff.

Necessity, of Matter Beggared

By WILLIAM T. HASTINGS

BRIDGING gaps in knowledge with the delicate gossamer of hypothesis has always been a function of literary and historical scholarship; but one who must follow, today, the monographs even in one small field is impressed by a tremendous increase in this highly speculative activity. It appears alike in doctoral dissertations and in the writings of mature amateur and professional scholars. Restless in the face of the interrogations left unanswered by cautious predecessors, unwilling to await the discovery of new material facts, they ingeniously build up assumptions and inferences into plausible theory. When a new fact appears—Thomas Kyd's letter to Sir John Puckering or the pardon of Ingram Frizar—and a theory is overthrown, new inferences are proliferated, themselves perhaps to be rejected when time brings in his revenges. In its more extreme manifestations this form of scholarship approaches in character both forensic casuistry and imaginative biography, in both respects delighting the uninformed and inducing brain storms in conscientiously "factual" and pedantic professors. If conducted with judicious moderation, it has an undoubted value, but experience shows that hardly one shot in a hundred will ultimately turn out to be near the mark, and its first effect is often the propagation of unsound views among those not equipped with detailed knowledge of the field.

The "mystery" of Shakespeare's life and purposes has long held and still holds a particular fascination for speculative scholarship. Shakespeare, it would seem, must have lived a life rich in emotion and in experience, a knowledge of which would be illuminating. But the known facts are limited in number and prosaic in character; and they are only imperfectly supplemented by traditional and legendary material, since, though fairly plentiful, it is mostly late and of uncertain dependability. The personal utterance of the poet is preserved only in two early dedications. The scholar anxious for a full biography detailing the events of Shakespeare's life, his association with his friends, his intrigues, his opinions and emotions, his theory of the drama, or whatever else, turns therefore to his works. What is found there depends on the conservatism or the venturesomeness of the explorer.

Halliwell-Phillipps long ago, in the preface to his *Outlines*, defined the ultra-conservative position:

"It is . . . clearly hazardous, and a mere effort of conjecture or fancy, to attempt to infer, from any delineated passion or humor, either the writer's own temperament or his emotions at or about the period of composition. . . Excluding, therefore, all reliance upon fanciful theories of any kind respecting the great dramatist, it is proposed to construct, in plain and unobtrusive language, a sketch of his personal history strictly out of evidences and deductions from them. Subtle and gratuitous assumptions of unsupported possibilities will be rigidly excluded. . . "

These are hard words; and, in spite of all, they leave a loophole, for *your* fanciful theory may be *my* strict deduction out of evidences. Still, one knows what he means, and some at least are left who sympathize with him. The enthusiasts, the romantics, the lovers of ingenuity from Fleay and Brandes down are, however, unanimous in assuming that Shakespeare's outer and inner life had a controlling influence on the character of his drama and that consequently it is possible to reconstruct from the plays his spiritual history.

This is precisely the assumption of the most recent "biographical adventure" in the Shakespearian field, Dover Wilson's *The Essential Shakespeare.* It is a vivid little book, vigorous and engagingly frank—though often badly written—and is likely to convince the general reader of its plausibility (as it seems to have convinced its early reviewers). The story elicited from the plays with the help of a few external "hints" is the story—not new, but restated with some fresh detail and much dramatic intensity—of the young playwright, witty and gay, defended against Greene's slander by the Southampton-Essex-Rutland group of young noblemen and taken up by them; bestowing affection upon Southampton and advice upon Essex through a period of maturing powers; then suffering a great inner catastrophe brought on in part by the fall of Essex. There follow, in this story, two years of silence, after which the "suffering Shakespeare" finds expression in a series of tragic themes, a climax "near to madness" being reached in *Lear* and *Timon;* finally comes relaxation of the strain and a return to serenity. The tragic period is characterized by profound gloom, by pervasive sex-nausea (Young Love triumphant replaced by Lust), and by moments of intense spiritual agony. The serenity of the last period, it is suggested, is perhaps a Wordsworthian healing from the natural sights of Stratford.

Any such conjectural reconstruction, of course, must be founded upon a body of biographical data and a chronology of the works essentially objective

or "external"; it must be directed and controlled, as far as possible, by concrete, unambiguous facts. The less secure the facts are the more shaky the inferential conclusions. How sure are we in the major matter of Shakespearian chronology?

Modern scholarship assumes that the general order of the plays is approximately known. It accepts Dowden's four "periods," not always with his rather sentimental captions, but without essential change. Those plays for which we lack external evidence of date it locates in accordance with their correspondence in meter, dramatic technique, subject, and mood to the plays the position of which is thought to be relatively certain. As a matter of fact, recent discussions of the dates of individual plays show that it is seldom possible to be sure of the precise order of composition of any two roughly contemporary plays; and a scrutiny of the chronology at the crucial points makes it doubtful if the four periods have any definite moments of beginning and ending.

If reference is made to Chambers's order of plays for the first two periods, "In the Workshop" and "In the World," it will be seen that it places four highly expert plays (*Richard III, The Comedy of Errors, Titus Andronicus,* and *The Taming of the Shrew*) in 1592-94, and follows them with *Love's Labor's Lost* and *The Two Gentlemen of Verona,* which have usually been thought early experiments. Nor does the table reveal an advancing absorption in serious political problems, since the historical plays are distributed over the entire decade and their solemnity does not steadily increase. As for theme and mood, we find between 1592 and 1599 (following Chambers again for convenience) an apparently indiscriminate choice, in no logical order, of themes of melodrama, farce, melodramatic history, farce, romantic comedy, society comedy, lyrical tragedy, lyrical tragedy history, extravaganza, old style history, romantic comedy plus melodrama, history plus comedy of manners, comedy (including elements of high comedy, low comedy, melodrama, and romance), "epical" history, tragedy.

What of the break between "In the World" and "In the Depths"? The standard sequence was: 1598-99 *Merry Wives, Henry V;* 1599-1600 *Much Ado, As You Like It;* 1600-01 *Twelfth Night;* 1601 *Julius Caesar;* 1602 *Hamlet, Troilus and Cressida;* 1602-03 *All's Well;* 1603-04 *Measure for Measure;* 1604 *Othello.* Here was a transition year, 1601, with *Julius Caesar,*

not quite transformed from chronicle history to tragedy, standing, just as it logically should, between the romantic comedy of *Twelfth Night* and the line of tragedies initiated by *Hamlet.* The categories are distinct.

Today, however, it seems virtually certain that *Julius Caesar* belongs to 1599 and *Hamlet* to 1600, so that they are apparently contemporary with *Henry V, Much Ado,* and *As You Like It.* There is some evidence for the belief that *Merry Wives* was written after *Hamlet* and thus belongs to 1601. There is no evidence for the existence of *Twelfth Night* before February, 1602. After the gaiety of *Merry Wives* and *Twelfth Night* we have next, perhaps, the bitter comedy of *Troilus and Cressida*—appropriate enough to a period of pessimistic absorption with tragic themes. But *All's Well,* which is generally listed next, never struck the Elizabethans as a "dark comedy". Here is an untidy sequence, to annoy all the neat-minded makers of categories.

Again, between "the Depths" and "the Heights" there has been supposed to be a clear separation: *Antony and Cleopatra, Timon,* and *Coriolanus* concluding the tragedies; *Pericles, Cymbeline, A Winter's Tale,* and *The Tempest* following—*The Tempest* constituting the grand climax and farewell. But it appears now that the evidence permits dating *Pericles* as early as 1606 and not later than the opening months of 1608, *i.e.,* earlier than one or more of the last three tragedies; *Cymbeline,* so far as the evidence goes, may have been written as early as 1608; and *The Tempest* was followed, probably in 1613, by two plays, *Henry VIII* and *The Two Noble Kinsmen,* in the planning and composition of both of which Shakespeare almost certainly had an influential part, and which not only rob *The Tempest* of its valedictory rôle but resist classification with the romances of estrangement and reconciliation.

These are tedious details, but they may be of considerable importance. Even if only half the modifications of the conventional chronology is valid, the usefulness of the four periods in sketching Shakespeare's spiritual biography is greatly impaired. It remains true that in the first half of his career Shakespeare wrote principally comedies, farces, and chronicle plays, for a time afterwards principally the great tragedies, and in his last years as author principally plays with happy endings; but the actual sequence is too uncertain, and the categories too obviously overlap, to meet the needs of the eager biographer.

Under such circumstances it has always happened that necessity, of matter beggared, will nothing stick to enforce a theory by dubious devices. In

Shakespeare criticism one takes advantage of every loophole provided by incomplete evidence, to arrange the plays in an order which fits the theory being expounded and which by the ancient method of circular reasoning can then be used to fortify the theory. For example, a critic who is concerned to demonstrate that Shakespeare's plays show a steady technical evolution, before beginning his exposition of the dramatist's progress in his art arranges the plays (so far as objective data permit) in a sequence which will facilitate his demonstration. For him the Henry VI trilogy, *Love's Labor's Lost,* and *The Two Gentlemen of Verona* stand at the beginning; *Richard III, Titus Andronicus, The Comedy of Errors,* and *A Midsummer Night's Dream* constitute the second group, about 1594; *Henry V,* the dramatic form of which seems to him primitive, is suggested to have followed hard on *Richard III,* in 1594-95, and to have been revised, with the addition of the Falstaff characters and the choruses, in 1599; *Henry VIII,* which seems to show backsliding to the earliest type of Chronicle-play technique, is excluded from consideration on the ground that it is a collaborated play. With similar confidence, the "post-Baconian," who has the difficult task of adjusting play chronology to the lifetime of the Seventeenth Earl of Oxford (died in 1604), identifies the lost *Hamlet* with the extant play, dates it 1582-83 on the basis of various allusions, and equates Claudius with Leicester, Hamlet with Oxford, Polonius with Burleigh, Laertes with Robert Cecil, Old Fortinbras with Mary Stuart, Gertrude with Elizabeth, and Ophelia with Anne Cecil, wife of Oxford.

Dover Wilson of course does much less violence to general probabilities than the champions of Edward de Vere, yet his decisions on moot points are always dictated by the defense of his theory and frequently are at variance with the preponderance of evidence and opinion. In the case in point, he naturally pays no attention to the Oxfordians, and accepts the usual hypothesis of a pre-Shakespearian *Hamlet* in the vein of Kyd. He has, however, his own fantasy to defend. In his view, Shakespeare's *Hamlet* is the last of the series of plays dealing with Southampton and Essex, his last utterance before the hypothetical two years of tragic silence. He supposes a first draft by Shakespeare in 1598, Polonius standing in it for Lord Burleigh (died in 1598) and Hamlet for Essex; with a revision in 1601, after the execution of the Earl. He buttresses 1598 by Harvey's note in Speght's Chaucer, which, as a matter of fact, may be as late as 1601. He supports 1601 as the date of the finished play by the famous passage on the children's companies of "little eyases", which he interprets as an allusion to the War of the Theaters, "into which the Cham-

berlain [*sic*] Men were not drawn until well on in 1601." An Oxfordian critic has with equal confidence connected this passage with theatrical rivalries of 1583. In contrast to these special pleaders the critic with no axe to grind will observe that the allusion may equally well be referred to the rivalry of the adult companies and the children's companies in 1599 and 1600.

The whole question of allusions in Shakespeare to contemporary events and personages is extremely difficult and calls for a more considered examination than it has as yet enjoyed.* Hundreds of such supposed references have been discovered, but the vast majority of them have been dismissed by most scholars as not proved. As with allegory, it is not difficult for a person of industry and ingenuity to work up a plausible set of parallels; but the question nearly always remains whether the allusion or the symbolic secondary meaning is really there, and the doubt is sometimes sharply brought home, when two students discover conflicting symbolisms. Dover Wilson quotes with approval the rather cryptic observation of John Keats: "Shakespeare led a life of Allegory; his works are the comments on it." What we need is a letter from Shakespeare to Ben Jonson—like Spenser's to Raleigh on the meaning of *The Faerie Queene*—written, say, from the peace of Stratford in 1608, summoning up remembrance of things past, and providing the key to the personalities and the personal sufferings, if any, which inspired and found a record in his plays. Were the topical allusionists not bound to another treatment of the Sonnets, they might find the prelude to such a communication in Sonnet XXI. Here (if we so read the poet's words) are woes fit to actuate tragedies, precious friends dead, and perhaps disillusionment in love; followed by restoration to serenity in the friendship of rare Ben.

In default of such a "steer," the theorists are forced to make a few facts go a very long way. The whole Southampton-Essex theory, which provides the primary motivation in Dover Wilson's biography, rests on the "divers of worship" who intervened in Shakespeare's behalf with Henry Chettle and perhaps persuaded him to disavow Greene's "upstart crow" allegations, on the formal dedication of *Venus and Adonis* to Southampton and the much warmer dedication of *Lucrece* to the same patron, on a still greatly controverted interpretation of the Sonnets, and on an undoubted allusion to Essex in *Henry V* (which tells us nothing of the relations of Essex and the poet, and through which the poet does *not* inform us that "*Henry V* has relevance to the Irish

*G. B. Harrison's *Shakespeare under Elizabeth*, 1933, the latest and most comprehensive study in this field, will not be the last.

campaigns"). These things are scarcely foundation enough for a theory of artistic inspiration which to the reader not already persuaded must seem highly fanciful. The foundation is not strengthened by the suggestion that the Southampton-Essex-Rutland triumvirate is responsible for Shakespeare's nearly always representing the young gentlemen of his plays as hunting in threes; for of the four trios adduced in proof only one, that in *Romeo and Juliet,* is *bona fide.* It is not strengthened by suggesting with an "if" that Adonis was intended as a warning to Southampton to marry, and immediately transforming the hypothesis into factual evidence: "It is significant that Shakespeare should first have approached his patron in the capacity of adviser, since that is the part, I believe, he played throughout with his friends at court."

Nor is the demonstration of the theory by interpretation of the "key" plays very impressive, even if we waive the great uncertainty as to their order and press no arguments about influence of sources and of purely artistic aim. Was Portia's "quality of mercy" speech an appeal to Essex to be merciful to Antonio Lopez, the Queen's Jewish physician, at whose trial on a charge of conspiracy to poison the Queen the Earl presided? The appeal would seem pointed the wrong way. Were *Richard II* and *Henry V* written to warn Essex against taking the crown by violence and to teach him how to reign if he attained the throne legally? Does Shakespeare in *Julius Caesar* again warn and admonish the restless plotter; and is *Troilus and Cressida* (antedated by two years for the sake of the demonstration) his "courageous, almost savage, attempt to goad the earl [*sub specie* Achilles] into action"? In urging his special view of *Hamlet,* what refutation does the Essex theorist provide to the alternative theory—we sceptics need not take it seriously, but he must, because it is based on assumptions like his own—that in his hero Shakespeare is consciously or unconsciouly portraying himself, as an introvert, a misanthropist, a victim of the Œdipus complex, or what not? Does the supposed "sex-nausea" of the plays from *Hamlet* on derive from the Essex business, or if not, from what? And if from some "Mary Fitton" experience, why may not that be adequate, as Frank Harris thought it, to explain everything, without any Essex at all?

Here we face a more fundamental fallacy in *The Essential Shakespeare.* It assumes that a great tragedy must have been inspired by tragic suffering on the part of the writer. "The rebellion and execution, followed by the rewriting of *Hamlet* as an everlasting memorial to his friend, were—can we doubt

it?—the most profound experiences he had ever passed through. For more than two years . . . he writes nothing . . . " "Shakespeare was subject at this time to a dominant mood of gloom and dejection . . . One indication that the mood was . . . not just an artistic pose, is the nature of the comedies belonging to this period . . . That it [the strain of sex-nausea] was not a mere trick found useful to a practising dramatist is, I think, proved by its presence in the ravings of Lear, where there is no dramatic reason for it at all." If Shakespeare is not speaking through the cynicism of Iago, it is an "artistic pose"; when the pelican-daughtered Lear curses the seeds of life and the generative principle, the dramatist is cursing, too, or engaging in a "mere trick."

The reiteration of this doctrine can hardly be ascribed to a Chestertonian wilfulness, for it is central to the book; and there is, we know, always a popular tendency to identify artistic sincerity with self-revelation—to find, in our case, Shakespeare unlocking his heart or wearing it upon his sleeve. Yet if the thesis were not elaborated so solemnly, it would hardly seem to require confutation. A deeper probing, a more searching analysis, of our human comedy naturally accompanies the maturing of a sensitive spirit; and such a harvest of maturity of course is reaped in the plays. But it must be insisted that the ability to understand clearly the passions of anger, jealousy, ambition, fear, lust, and pride, and to exhibit characters driven by them to tragic ends, does not imply a deeper personal experience of these passions than comes to all mankind. The artist differs from the plain man not so much in his biography as in his power of observation, of vicarious feeling, and of synthesis. It may be conceded that personal sorrow or bitterness sometimes leads an artist to choose to handle a tragic theme. Yet it is not necessary to suppose that Bernard Shaw must have suffered from hypocritical social ostracism before he could draw Mrs. Warren sympathetically; or that the disappointments of Mr. Howells turned him from a light comedy to the severer studies of *Silas Lapham* and *A Modern Instance;* or that Mrs. Wharton rose from social satire to the tragic bleakness of *Ethan Frome* because her own life had suddenly become bleak, and then, as her mood became serene with returning happiness, resumed an ironic vein in *The Custom of the Country.*

The moods of an artist are genuine enough, and they may influence powerfully the tone and even the content of his works. But since, surely, similar moods may recur at intervals, it does not follow that if *Timon of Athens* is not the "still-born twin of *Lear* [*i.e.*, composed in 1605 rather than in 1608], then

we may give up talking about Shakespearian moods altogether." And moreover, a particular mood may be induced by something wholly unrelated to the substance of the work of art which it colors or inspires. Hyperæsthesia from a drug seems to have been responsible for *Kubla Khan;* the elation following a connubial embrace may be singing those lyrics of wayward passion and sentiment, *With a Guitar To Jane* and *The Invitation;* an unexpectedly large dividend from the theater may provide the emotional background for *As You Like It* or Sonnet XVI;—just as one may shoot his wife (or—since tastes differ—write a filthy epigram) when the hypochondria subsequent to a wild party is climaxed by burned bacon at the breakfast table. In one of his cautious lapses from objectivity Chambers "frankly" conjectures that Shakespeare's attempt to write *Timon of Athens* "was followed by a serious illness, which may have been a nervous breakdown, and on the other hand may have been merely the plague." We may, if we like, assume a "state of nerves" in connection with *Timon;* but if we are scrupulous as to evidence and bear in mind the multiplicity of emotional stimuli, we shall not commit ourselves, like Frank Harris or Dover Wilson, to a belief that the dramatist was "near to madness," or even find much satisfaction in speculating that he may have been coming down with the plague—or the flu.

Dover Wilson rejects the conception of Shakespeare as the commercial artist, principally influenced by the taste of the day, and interested in "the prosaic end" (Lee's words, quoted and repudiated by Wilson) of financial success. He rejects also the "Olympian" Shakespeare, lofty, detached, impersonal. He sees him as the sensitive artist, suffering as the Romantic poets suffered, suffusing his art with the anguish of his spirit. He would have been nearer the truth, and have given us a less sentimental, more admirable portrait, if he had incorporated clearly in his design certain traits from each of these conceptions; the shrewdness and steady self-command of the practical playwright; the gift of "Olympian" detachment, which frees from partisanship, and the companion gift of understanding, which delights us, deceives us (into identifying characters with the dramatist himself or with other personalities of his day), and sometimes, too, offends our virtue or our conventionality; and as an artist, certainly the utmost sensitiveness, but also a far greater objective interest in the statement and the working out of dramatic problems than Dover Wilson allows. A Shakespeare who drew Brutus to teach Essex a lesson, and Iago as an outlet for personal cynicism, might be believed in if the play demonstrably were warped thereby. Fortunately there is little such disturbance of the artistic balance of the plays. It is true that after rejecting

the realistic or "scientific" view of Shakespeare, in favor of the sentimental view, Wilson confesses some degree of practicality in him, and in particular a refusal to commit himself to a cause or a point of view. He is forced into this admission, it would seem, because of the need to extricate himself from a dilemma—the contradiction between the picture of the ardent friend and counselor for whom the fall of Essex was nearly a mortal blow, and that of the writer who, recognizing that his first duty was to the theater, went on his prosperous way untouched by slander or suspicion of conspiracy. But the two views are not reconciled, and, in fact, are incompatible; and after a moment we are hurried back to the romantic vision.

A "scientific" student may read the pages of Chambers's *William Shakespeare* and note the bones of a thousand dead theories which he has punctiliously preserved. Among them will be found the Southampton-Essex theory. This little book will hardly restore it to life. One must recognize the author's enthusiasm, his candor in admitting conjecture to be conjecture, and his occasional flashes of insight. But like other enthusiasts (like us all, that is, on occasion) he is liable to both basic fallacy and illegitimate reasoning by the way. His ingenuity does not save him from contradictions, and improvisation sometimes betrays him (as in the handling of *Twelfth Night* and *Troilus and Cressida* on page 116). He champions Shakespeare the artist, but the artist he sees is not our man.

The central approach to the understanding of Shakespeare must, indeed, be primarily aesthetic—consideration of him as an artist. But he is not an artist who writes to reveal his soul, or to portray the events of his life, or to record the life of his time for posterity; or, one may agree with the other party, merely to earn a living. Shakespeare was an artist in the stricter sense. With him as with Ben Jonson there is present always an idea, a conception, a shaping influence; as is not ordinarily the case with their contemporaries. With Ben Jonson it is chiefly a social criticism; his comedy conforms to the classical idea of a *censor morum.* Shakespeare, on the contrary, unfolds the drama of human relationships, of man against man, of man against woman, of man against the gods—in each case some one situation or plexus of situations in which he sets his selected group of creatures to working out their destiny of marriage, or mockery, or death. Each age has brought some new insight to the interpretation of Shakespeare's artistic aim and accomplishment. But our progress has been and will be chiefly through utilizing a completer knowledge and understanding of the mental and spiritual background of the age and the artist; not by plunging into the morass of allegory and symbolism, not by establishing fanciful equations between the poet's life and his works.

Some Questions in Shakespeare

Prepared by the late Dr. H. H. Furness

1. What was the name of Hamlet's uncle?
2. Who was Falstaff's tailor?
3. What was the story that Imogen read in bed?
4. Reconstruct, as far as you can, the *menu* for the wedding feast of Paris and Juliet.
5. What Shakespearian characters suffered from:
   (a) toothache?
   (b) corns?
6. Quote any critical opinions you can remember on the legs of:
   (a) Rosalind.
   (b) Rosaline.
7. How many Rosalines are there in Shakespeare? How many Angelos? How many Polixeneses? How many Kates?
8. Who played billiards, who chess, and who (it is alleged) football?
9. What was the maiden name of Petruchio's wife?
10. Describe the tragedy of Mariana's brother.
11. Which of the plays has the fewest female characters?
12. Mention the three blue-eyed characters.
13. In which play is "young Dizzy" mentioned?
14. Give the Shakespearian pronunciation of:
   (a) Aliena
   (b) Fidele
   (c) Jaques
   (d) Gonzalo
   (e) Philostrate.
15. What is the longest word in Shakespeare?
16. Who had a statue of pure gold?
17. How long did Leontes take to woo and win Hermione?
18. Give the Shakespearian derivation of *mulier*.
19. Describe in as much detail as you can the following rings:
   (a) Pisanio's
   (b) Falstaff's
   (c) Bertrams's.
20. Where does Shakespeare mention Macchiavelli?

21. Give notes on Shakespeare's acquaintance with the habits of:
    (a) the rhinoceros
    (b) the hyena.
22. What characters were born respectively under the following constellations:
    (a) Mars?
    (b) Saturn?
    (c) Mercury?
    (d) Ursa Major?
23. How many years had Falstaff known Poins before he met Mrs. Quickly?
24. Discuss Falstaff as a poet, and give a bibliography of his works in verse, realised and projected.
25. Describe the Duchess of Milan's wedding gown.
26. Where is breach of promise mentioned?
27. Two comparatively unknown characters are Bridget and Biddy. Who are they?
28. On what day of the week and at what hour did Romeo kill himself?
29. Give a brief history of Mother Pratt, of Brentford.
30. "What was a month old at Cain's birth that's not four weeks old yet?" Give the answer to this riddle.
31. Tell what you know of Lysander's aunt.
32. Relate Cleopatra's fish story.
33. Give the name of Mrs. Quickly's spiritual adviser.
34. What was Shakespeare's favorite name for a dog?
35. What did Shakespeare know of:
    (a) Lapland?
    (b) Guiana?
    (c) Arabia?
36. How many instances of second marriages occur in Shakespeare? Who were the parties?
37. Who was Julius Caesar's comrade at school?
38. Where is Glasgow mentioned?
39. What was Falstaff's waist measurement?
40. "(Jupiter Ascends.) *Sici:* He came in Thunder: his celestial breath as sulphurous to smell." Annotate this passage from Cymbeline.
41. From which of the plays did Charles Kingsley derive the title *Westward Ho?*
42. Give the arguments in the case of William Visor of Wincot *vs.* Clement Perkes of the hill.

43. How many children had Justice Shallow? What were their names?
44. Where is birth mentioned as an instrument of correction?
45. "What the Dickens" is one of the Shakespearian ejaculations. Who used it?
46. What was the colour of Orlando's hair?
47. In which play does "Honi soit qui mal y pense" appear?
48. On what occasions did Falstaff refer to the story of the Prodigal Son?
49. Mention any instances of bearded women in Shakespeare.
50. Give any items you can from Perdita's *menu* for the sheep-shearing.
51. There is a larger than Falstaff. What was his name?
52. Who made Desdemona's handkerchief?
53. What was the name of Poins' sister?
54. Mention any Shakespearian instances of sea-sickness.
55. Give reasons for believing that the story of King Cophetua and the beggar-maid was a favourite with Shakespeare.
56. Mention any Shakespearian views on the spelling of the word "abominable."
57. Recount the circumstances in which Orsino's nephew lost his leg.
58. Where was the stuffed alligator?
59. Who said:
    "Base is the slave that pays"?
    "Curses not loud, but deep"?
    "Throw physic to the dogs, I'll none of it"?
60. What two characters appear on the stage but do not once speak?

EDITORIAL NOTES

Again we acknowledge with the deepest appreciation a recent grant from the Carnegie Corporation enabling the Association to continue the established Annual Bibliography for both this year and the next. Such aid at the present time is most reassuring to those responsible for carrying on the work of this organization. The omission of the significant and permanent record of Shakespearean activities in the realm of scholarship and criticism for a single year would be a distinct loss. It is enheartening to have evidence of the recognition of this fact. Again the officers of the Carnegie Corporation place thousands of Shakespeare lovers in their debt.

We must express our appreciation also for the fine support accorded during the past few months by the membership of the Association. In the last issue of the Bulletin we mentioned the somewhat critical situation of the Association's finances, as represented in the necessity for combining the July and October numbers. Since that time the picture has become brighter, and by April we are hoping that the financial skies will be still clearer. In the April issue we shall give our members a more definite account of our condition as seen from the Treasurer's point of view.

We take special pleasure in publishing in this issue one of the shorter studies left in manuscript by Dr. Thorndike. Of relatively slight importance measured in comparison with his more extensive investigations and his full-length volumes, this brief excursion provides a glimpse of his unfailing thoroughness, sanity, and insight, as well as his happy faculty of revealing literary evidence in large perspective.

COMMUNICATION

A Shakespearian Echo in *Thierry and Theodoret*

So far as I can discover, no one has marked a Shakespearian echo of interest in the last act of Fletcher's *Thierry and Theodoret*. As those who have read the play will remember, in the final scene the saintly Ordella, wife to King Thierry, is brought before him as he is dying of poison. In their colloquy several features—aside from the general tone of the scene—suggest an indebtedness to *Lear,* IV, 7.

Thier. What's that appears so sweetly? there's that face.
Mart. Be moderate, Lady.
Thier. That Angel's face.
Mart. Goe nearer.
Thier. *Martel,* I cannot last long, see the soul,
I see it perfectly of my *Ordella,*
The heavenly figure of her sweetness there,

Forgive me gods, it comes, Divinest substance,
Kneel, kneel, kneel every one, Saint of thy Sex,
If it be for cruelty thou comest,
Do ye see her, hoe?
Mart. Yes Sir, and you shall know her.
Thier. Down, down again, to be reveng'd for bloud,
Sweet Spirit I am ready, she smiles on me,
O blessed sign of Peace.
Mart. Goe nearer Lady.
Ordel. I c[o]me to me you happy.
Thier. Hear you that, Sir?
She comes to crown my soul: away, get sacrifice
Whilst I with holy Honors.
Mart. She's alive, Sir.
Thier. In everlasting life, I know it friend,
Oh happy, happy soul.
Ordel. Alas, I live Sir,
A mortal woman still.
Thier. Can spirits weep too?
Mart. She's no spirit Sir, pray kiss her, Lady,
Be very gentle to him.
Thier. Stay, she is warm,
And by my life the same lips tell me brightness,
Are you the same *Ordella* still?
Mart. The same, Sir,
Whom heavens and my good Angel staid from ruin.
Thier. Kiss me again,
Ordel. The same still, still your servant.
Thier. 'Tis she, I know her now *Martel;* sit down sweet.
Oh blest and happiest woman, a dead slumber
Begins to creep upon me, or my jewel!
I see it perfectly of my *Ordella,*
The heavenly figure of her sweetness there,

It will be noticed that Thierry, like Lear, at first supposes the woman brought before him to be a blessed spirit and orders all to kneel to her. By her very human weeping, as in the case of Lear, the dying man discovers that the angel is alive. Like Lear, again, he for an instant believes she has come for revenge.

Fletcher was evidently deliberate in making his scene after the Shakespearian model since he has forced the psychology of Thierry's character at this turn. Earlier in the scene Thierry, in full possession of his faculties, has railed against his fate and exhorted his wicked mother to repent. When Ordella appears he suddenly drops into this same border state between life and death in which Cordelia finds Lear.

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